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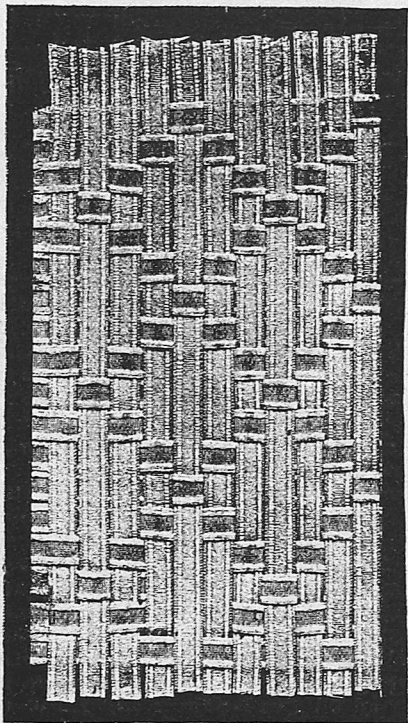
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lines are taken alternately under five pink ones, and over one. In the second row, under three, over one, under one, over one, under three, and so on. In the third row, under three, over one, under one, over one, and in the fourth row, under five and over one. The fifth, sixth and seventh rows are like the third, second and first respectively. If possible, the wrong side of the ribbons should set uppermost while the work is being executed, the right side resting against the board. The reason for this will be seen hereafter. As each band of ribbon is threaded, it should be pushed up



SIMPLE DESIGN IN RIBBON PLAITING.

so that it rests evenly by the side of that which was laid last, and should be held down at each end with a pin.

When all are placed, they must be secured in one of two ways, the former being the best when the plaiting is to be laid upon a second material, and held down by embroidery stitches. The first plan is to take a brush and a very little paste—it is scarcely possible to get too little—and spread this over the ribbon. Then lay a piece of tissue paper over the work *inside* the row of pins, which are removed when this is dry, and the plaiting is thereby released from the board. It can now be seen that this backing could not be done without disturbing the plaiting by removing the pins if the ribbons were used with their right side uppermost. Also, that if too much paste is taken, or if it is too moist, it would have the effect of holding the work down to the board, instead of merely keeping the meshes from slipping. The second way of managing the finishing off is to take some strips of gummed paper, and to stick them all around the edges of the work only. This plan is specially convenient for scent sachets, as the meshes of the ribbon will allow the perfume free passage, and for any other fancy article for which the plaiting is required soft instead of stiff.

The second piece of weaving on this page shows the effect of three colors; red, white and blue. Here the vertical strands are white, the colors being added in horizontal lines. All the bands, with the exception of the blue cover, are under only one of the longitudinal strands, the blue being taken over two. Hence this is a particularly easy pattern to manage, and at the same time one which lends itself as well to the decoration of large articles as to that of small ones. It can be made up into very pretty book covers, the stripes being arranged so that they run vertically down the sides of the book.

The side of a handkerchief case shown here, proves how effective is the ribbon weaving when made up as a panel in a frame of colored plush or velvet. The plaiting here is executed with two colors, cream and green, either of which can be used for the longitudinal strands. The plaiting is composed only of simple darning alternately over two and under two bands, the pair picked up in each row being just one band further to the left than was the case in the preceding row. Nothing could be easier and the effect as quite as good as that of many of the patterns which require more care and attention. When it is necessary to make up the plaiting upon a tolerably firm foundation, as the case of a handkerchief sachet, it should be backed with thin paper as above described, and can then be handled, and indeed embroidered upon without any fear of disturbing the weaving.

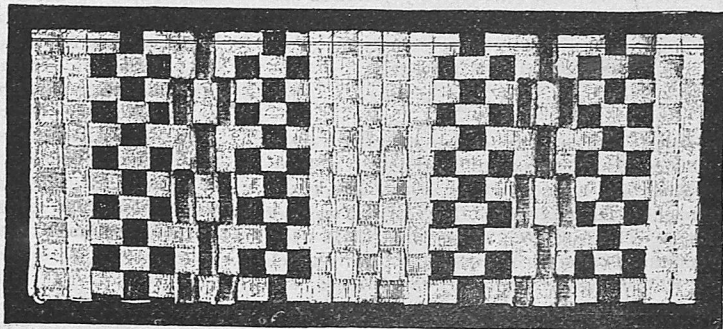
Enough has now been said to show the worker what a large field is open for her ingenuity in devising new and complicated patterns in this ribbon weaving. She will find it a most interesting occupation, and one that will pass many a winter's evening pleasantly, provided only that she label her ribbons according to tint, that her work may not be hindered by the necessity of waiting for daylight to distinguish the colors.

CHANGES.

A Lively young lady once confided to me that she "would just *love* to have a change round" in the rooms of a mutual acquaintance—a model of every domestic virtue, possessed of much that was valuable and beautiful, yet having a house arranged without a spark of artistic feeling, without a glimmer of taste as to color, and with an exasperating primness, a disregard of cosiness, which always

ourselves "don't look as we *did*," so, only less unpleasantly, does an energetic friend, whilst admiring our despised belongings possibly, say, "Don't you think the room would be prettier with the screen near the door, and the sofa turned out from the wall to make a fireside corner?"

And lo! the old familiar furniture becomes invested with a new interest, the fatal feeling that it is of no use to do anything because we cannot do all fades gradually away, and we lend a willing ear to our friend as she tells us how absurdly cheap pretty wall-papers are nowadays.

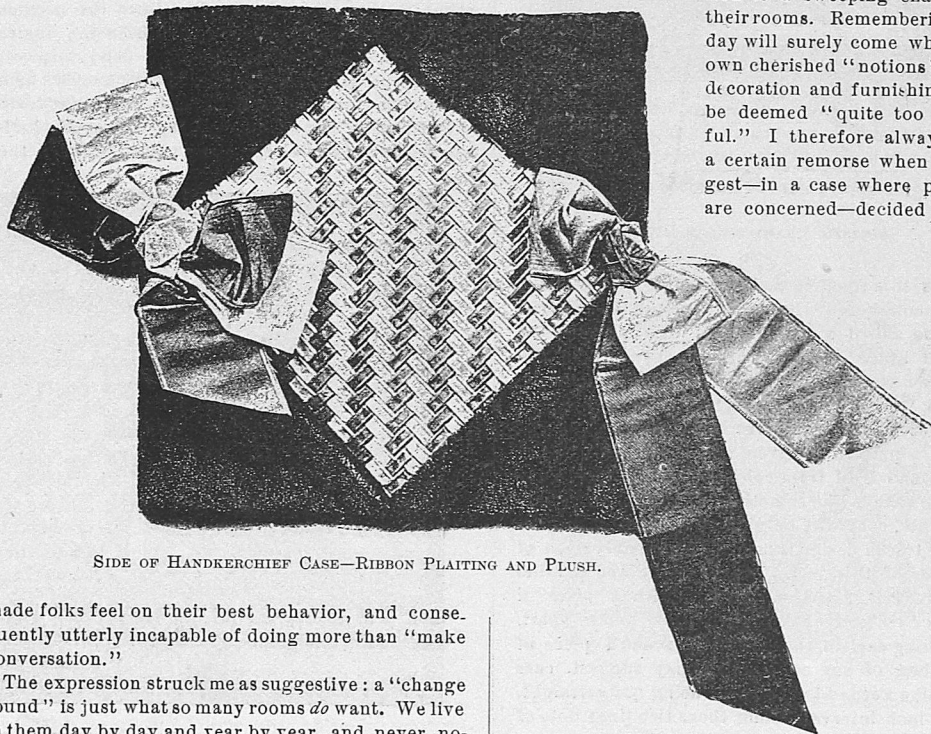


RIBBON PLAITING IN THREE COLORS.

Of course there are circumstances under which a change round cannot be effected. The room may not be large enough to take liberties with; or, again, there may be an obstructionist in the family of the male s. x, whose boast is that he likes to be able to "lay his hands on anything in the dark," and therefore, by way of practising this somewhat unnecessary accomplishment, cleaves to the large round table in the center of the room, with probably a marble tazza on a red and gold leather mat, in the middle, and a neat cartwheel of books radiating round it.

Say he has left his spectacles on the table, he gropes into the dark room, steers carefully nor'-nor'-east, and triumphantly touches the fat peerage; now will come the photograph book, and then Tupper's "Proverbial Philosophy," on which he knows he left the missing article.

One never knows how much of unconfessed sentiment lies at the bottom of elderly folks objection to a sweeping change in their rooms. Remembering the day will surely come when my own cherished "notions" as to decoration and furnishing will be deemed "quite too dreadful." I therefore always feel a certain remorse when I suggest—in a case where parents are concerned—decided chan-



SIDE OF HANDKERCHIEF CASE—RIBBON PLAITING AND PLUSH.

made folks feel on their best behavior, and consequently utterly incapable of doing more than "make conversation."

The expression struck me as suggestive: a "change round" is just what so many rooms *do* want. We live in them day by day and year by year, and never notice their shortcomings, save perhaps to make moan over not being able to refurnish. Yet, just as it takes the visit of a candid old friend to wake us to the fact that our eldest girl has a habit of giggling, and that our youngest born turns in her toes, and that

ges, and feel disposed to advocate that they shall be gradually carried out as an experiment though, as a rule, if the powers that be will allow the rearrangement of furniture for a fortnight, they will probably never want to change it back to the old way.